



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
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MINUTES OF PUBLIC MEETING

September 10, 2020
10 a.m. to 3:30 p.m.

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below.

PRESENT:

Council Members

Nashormeh Lindo, Chair
Jaime Galli, Vice Chair
Larry Baza
Jodie Evans
Kathleen Gallegos
Lilia González-Chávez
Stanlee Gatti
Donn K. Harris
Consuelo Montoya
Jonathan Moscone

Council Members absent: Alex Israel

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Angela D. Alforque, Director of Programs Services
Caitlin Fitzwater, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Lariza Barcena, Administrative Analyst
Wendy Moran, Graphic Designer
Qiana Moore, Public Affairs Student Assistant

I. Call to Order

Chair Lindo calls the meeting to order at 10:01 a.m. She thanks Council members, staff and attending members of the public for their time and attention.

II. Acknowledgment of Tribal Land

Bown-Crawford respectfully acknowledges the whole of the state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

III. Roll Call and Establishment of a Quorum

At 10:07 a.m., Lindo calls for roll. Each Council member briefly introduces themselves. Eight Council members are present at the time of roll call; a quorum is established.

IV. Public Comment

Public comment was submitted via an online form which opened on August 31, 10 days prior to the meeting, and closed at in alignment with the meeting's end at 3:30 p.m. Live public comment was also heard during the meeting.

Live public comment:

- **Devi Peacock (They/Them/Theirs)**

Morning, everyone. This is Devi Peacock. I use they and them. I am part of the Peacock Rebellion, based on Chochenyo Ohlone lands in East Oakland. We're one of Council's culturally specific SRNs. And we're a key informant to the racial equity framework. We want to really lift up Council and staff for two things: One, Council hired Katherin Canton as the Racial Equity Manager—that person has decades of artistic and cultural work deeply rooted in BIPOC communities; that's Black, Indigenous, and communities of color. So when Council works with people who really practice racial equity, everyone wins. Please, please continue that practice when hiring staff and when contracting consultants. Second, having applicants submit a racial equity statement is an excellent first step. But we also know that talk is cheap. Plenty of groups put out solidarity statements this summer, but can't seem to change who actually has decision-making power in the works. So here's some things we can do: One, bring back the funding programs that specifically reach historically underrepresented groups—Cultural Pathways is just one example. Two, stop the matching funds requirement for general operating grants. White communities have access to wealth in a way that BIPOC communities in this country just haven't had, so most of the large groups are white-led and white-centered. Most of the BIPOC groups are smaller. Let's end that racist legacy of matching funds requirements. Three, groups with budgets over \$250K under these recommendations now can request only a max of up to 25% from CAC. That's good that these smaller groups can request larger percentages and larger groups can request less, but please, amend that to \$350K. So, what's been happening is that so many small BIPOC groups have shut down recently that many of the groups still open heaven merging, and we're going to see a lot more of that in these coming years. The cap for BIPOC anchor groups is now hovering closer to \$350K—Peacock is just one example; our budget is just slightly over \$250K, so this will actually decimate already small budget orgs compared to, frankly, the rest of them. Thanks for your time.

- **Patrick Brian (He/Him/His)**

I'm Patrick Brian. I'm the Executive Director of the Riverside Arts Council in Riverside County. My pronouns are he, him and his, I would like to thank Council and staff for the amazing leadership during these very difficult times that you continue to exhibit. I would like to address a particular concern in regard to recommendation of the Programs and Policy Committee, which was just

addressed, in fact, by the previous speaker, the suggestion of the reduction of the 50% total operating revenue restriction for organizations with total operating revenue above \$250,000 to 25% is going to be extremely detrimental to organizations that already have a State-Local Partner grants or the Statewide and Regional Network grants organizations that have a history of successfully running programs. In many cases, organizations that are right on the cusp of that dollar amount are going to be particularly impacted, and my fear is that it's going to impact the California Arts Council's ability to deliver programs throughout the state. Thank you so much.

- Julie Baker (She/Her/Hers)

All right, hi, I'm Julie Baker. I'm the director of Californians for the Arts; my pronouns are she/hers. I live in Nevada City, California, on the land of the Nevada City Rancheria, Nisenan. I wanted to also thank the Council and the staff for their amazing work over a very difficult period for all of us, and your ability to pivot and adapt and to listen to the field in terms of the needs that they have for emergency funding and access to funding. I wanted to just give some quick statistics: According to a Brookings Institution report that just came out, the California arts and entertainment industry has lost 450,332 jobs—and this is as of August 1—resulting in \$43.1 billion in revenue loss due to the COVID-19 crisis. And this is Americans for the Arts: 13% of California nonprofit arts organizations are not confident they will survive the pandemic. Ninety-seven percent have canceled events. This is probably not new news to any of you, but I just wanted to highlight it here in public record, as I think it's really important to also emphasize how critical funding for your agency is for statewide support for arts and culture and entertainment. So I just want to uplift how critical it is to see that funding continue. I also wanted to mention that I'd spoken to all about AB 5; there has been legislation that has now clarified some of things and added more exemptions, and it's AB 2257. It includes exemptions for musicians, performing artists, and Master Classes. So I wanted to let you all know that. And we'll be doing a webinar on that on October 7 at 3 p.m., because there's a lot of great information and further exemptions for the field which we highlighted to you back in February before COVID, so thank you so much. And thank you for your excellent work.

- Cara Goger (She/Her/Hers)

I'm Cara Goger from the Mariposa County Arts Council—she/her/hers. First, I'd like to express my appreciation to the California Arts Council for the substantial support for arts organizations across the state, and for proactively tackling this difficult moment we're all in. My comment today centers around some of the other comments you've already heard about the new recommendation for organizations with budgets over \$250,000 to be only be allowed to apply for 25% of their budgets. For organizations like mine, who are just over that and who don't have many other sources of revenue—and I'm in a poor rural community, so I have no corporate or foundational philanthropic presence, and my population can't really support us in terms of membership sponsorship or admissions—absorbing that reduction to CAC funds is going to level us. Furthermore, if it's a long-term policy, it means every of the year, I'm going to be bouncing back and forth over that \$250,000 threshold which will be the further destabilizing. For the past few years, my budget strategy has been fully informed by the CAC's requirement that organizations can apply for 50% of their budgets. I've been slowly growing my budget so I can provide more programs to Mariposa County. I'm the SLP for the county and the only arts organization in Mariposa and the only organization providing arts education and public programming for the schools to incarcerated individuals, the system-engaged youth and at-risk youth, veterans, geographically isolated seniors, and the general

public. I also work on creative placemaking policy and projects that center BIPOC communities in our largely conservative county. I have grown my budget by securing contracts with county departments, such as Health and Human Services, Planning, Probation, Community Service, the Sheriff's Department, and the County Office of Education, who contract with me on the condition that I leverage their funding with grant funding, which I largely get from the CAC. So this cut in the amount I can apply for from the CAC is going to mean I might lose my contracts with the county, which is really my only source of income.

- T. Kebo Drew, CFRE

I'm Kebo Drew, from Queer Women of Color Media Arts Project in San Francisco. And we are an organization that serves cisgender and transgender queer women of color, as well as nonbinary, gender nonconforming, and transgender people of color—Black, Native American, Indigenous, Latinx, Asian, SWANA, AMENSA, as well as multiethnic folks of color. Our organization is concerned about the move towards racial equity and the requirement for a racial equity statement as opposed to a racial equity practice. We know that the California Arts Council is learning about racial equity and is working with WolfBrown, which does not have experience with racial equity, diversity, or inclusion; however, they do have experience with research. So it's really going to be important that, with whatever changes are made, that there is still a focus on racial equity, particularly with organizations that are led by, for and about communities of color. The 25% cap will actually affect medium-sized organizations led by people of color and continue to undercapitalized these organizations as they have been for many, many years. So in moving forward, having a budget cap across the board with not without looking at racial equity will unfairly penalize a lot of organizations that are led by, for and about people of color that have maintained their staffs and have worked hard to do so, while other organizations have laid off staff while getting PPP loans and other funds. So, the racial equity process and the practice is going to be really important going forward, not just simply a statement, but how organizations actually do this work. Thank you so much.

- Sarah York Rubin

Thank you, Chair Lindo and board members. I'm Sarah York Rubin from the Santa Barbara County Office of Arts and Culture. CAC support of the SLP program enables us to continue our work to help elevate arts and culture and promote access for all community members. Our county is home to culturally, racially, and economically diverse populations within an area three times the size of Rhode Island. We are on the land of the Barbareño Coastal and Santa Ynez Band of Chumash Indians; the population identifies as majority Latinx. Our county has the highest child poverty rate in the state. We've, like many counties, been barraged with disasters: fires, a mass killing, debris flow, power outages, water shortage, earthquakes, flooding, a maritime catastrophe and now COVID-19, disproportionately impacting our communities of color. These disasters have underscored arts and culture's essential and crucial role in helping communities process, heal, and unite—your support of this work is critical. Though we would not be impacted by the proposed 25% threshold, we did want to speak on behalf of and advocate for many of our emerging and grassroots and small groups who need these funds so much and who had it will really impact, and we ask you to please reconsider this recommendation. Thank you again so much for all you do.

- Hannah Rubalcava (She/Her/Hers)

My name is Hannah Rubalcava, and I am also at the Santa Barbara County Office of Arts and Culture; my pronouns are she/her/hers. I just wanted to echo what Sarah York Rubin from my office just spoke about: Thank you for your ongoing support and ideation around creating equity and support for smaller organizations and serving the BIPOC and other traditionally underserved communities. Our office is an SLP and in agreement with the statements read earlier and from other speakers today. I just want to say that, and also in my role as the Grants and Contracts Manager, my concern around the 25% cap on organizations over \$250,000 is detrimental to a lot of organizations that hover around that mark. I just feel that any time a percentage is used, you are essentially allowing the or larger organizations to be eligible for more funding. I would ask that you consider a tiered approach, because a \$1 million dollar organization has far more resources than a \$250,000 organization. I would just really like you to consider the use of percentages and perhaps employing a tiered model. Thank you for your time today.

- Stacie Frerichs (She/Her/Hers)

I'm Stacey Frerichs, Executive Director of the Davis Art Center; my pronouns she/her/hers, and I'm in Yolo County. I wanted to just speak on the comments that I submitted written that Davis Art Center and our partner Rise Incorporated and wanted to thank you for the opportunity to present a final grant application for the Innovations + Intersections grant. While we are disappointed that we are just below the level acknowledged for funding and recommended for funding, we wanted to thank you and acknowledge the important work of this grant and the ideas brought forth through this grant—the intersection of arts and wellness, and specifically in our grant of art and mental health.

The project focus of ours was twofold: The first was working in a rural community to build art programs that reduced the stigma of accessing mental health services, and secondly for developing tools for teaching artists to use when working in situations that need sensitivity to trauma and mental health issues. As a community art center and social services provider, both of us now more than ever see the widespread trauma of climate change, racism, and inequality in our world. We're going to continue to work to fund our project and we are going to keep centering our project around placing people and creativity in the center of our communities healing. Thank you very much.

- Colton Dennis (He/Him/His)

I'm Colton Dennis, Executive Director of Merced County Arts Council; my pronouns are he/his/him. First of all, I just like to thank you for all the support that you've given us throughout the years and that you will continue to give us. And I just wanted to echo what many have already said before me that the decrease of funding to organizations with \$250,000 or more would be detrimental to us specifically. We are an SLP for Merced County, we're the Arts Council, but we're also a multicultural arts center. So we have a three-story building, multipurpose, that we have to manage and maintain as well. And it's been pretty difficult through this time, but we still need to continue on after and post-COVID. We're already understaffed as it is, and underfunded in so many ways, so this would definitely be hard for us to overcome if that support should decrease in any way. I would hope you would consider our reconsider another way of doing that. It was suggested to maybe doing a tier basis or some other sort of way besides that percentage. Even though our operating costs might be a little past the \$250,000 mark, it's kind of deceiving in a lot of ways, because we don't really make

that much money. We're not a big organization by any stretch of the imagination, so I please hope you reconsider. Thank you so much and take care.

Written public comment submissions:

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCMAP, San Francisco

CAC Grantee Organization: AAC, LI, YAA, OD, PD

The ongoing pandemic has exacerbated existing inequities and the economic downturn has compounded disparities for LGBTQ Black, Native American/Indigenous, people of color that are Sick & Disabled, who are already the considering during any crisis. without good faith implementation of a true racial equity framework, the current cuts will further HARM to this population, by unjustly hitting particularly arts and culture organizations the hardest. Any cuts should prioritize increasing and/or maintaining funding for historically underrepresented communities. Racial equity, in this time of vitriol, vicious public policy, and targeted racist violence, should be prioritized. The match and budget maximums should be eliminated/redefined as they worsen inequity by limiting the size and growth of organizations led by, for, and about Black, Native American/Indigenous, people of color, which have been persistently undercapitalized.

- Naomi Diouf (She/Her/Hers), Diamano Coura West African Dance Company, Alameda

CAC Grantee Organization: Artists in Communities

We understand there is still work going on to figure what to do with small cultural organizations; but what will happen to our survival if nothing is done about AB5? Some arts sectors are being given a break, but what's about cultural arts organizations who play an essential role in the social and economic health our communities? Asante Sana - Thanks very much.

- Joel Garcia (He/Him/His), Meztli Projects, Los Angeles

I want to thank the CAC for the great work to move towards equity and its most recent hire of Katherin Canton, Race & Equity Manager. As an artist, arts admin, and cultural worker I have focused my work on intercultural approaches to equity and inclusion, coming from an Indigenous perspective, not one that basis the success of orgs and artists on the current norm, a manifestation of white supremacist ideals. I appreciate the CAC moving away from these constructs and making space for new ones.

I'm happy to see the proposed programs to support individual artists - I urge the CAC to prioritize orgs under \$250k. During this time Covid and uprisings, it has been these small grassroots efforts that have made big impacts in rural, Black & Indigenous communities. We've learned to do more with less, that's not a good thing, we deserve equitable support. It isn't that we lack financial expertise which is the usual perception but rather sometimes being small allows for better service delivery.

- Cecilia Sweet-Coll (They/Them/Theirs), Los Angeles

Thank you for having this vital funding for the Individual Artists Program on the table. Please pass this funding and prioritize rural, Black, and Indigenous arts organizations.

- Stacie Frerichs (She/Her/Hers), Davis Arts Center and RISE (Rural Innovations in Social Economics) Inc., Yolo

CAC Grantee Organization: Organizational Development

Davis Arts Center and RISE, Inc. want to thank you for the opportunity to present a final grant application for the Innovations + Intersections grant. While we are disappointed that we are not being recommended for funding, we want to acknowledge the important work and ideas brought forth through this grant. The intersection of art and wellness, and specifically of art and mental health for our project. Our project focus was two fold, the first on working with a rural community to build art programs that reduced the stigma of accessing mental health services and secondly for developing tools for teaching artists to use when working in situations that need sensitivity to trauma and mental health issues. As a community arts center and social services provider, now more than ever, we see the widespread trauma of climate change, racism, and inequality in our world. We will continue to work to fund our project that places people and creativity in the center of community healing.

- StormMiguel Florez (He/Him/His), San Francisco

I'm a trans Xicanx artist who's lived in the Bay Area for 24 yrs. I've seen gentrification & impossibly high rents push queer & trans BIPOC artists (underresourced ppl in historically underrepresented communities) out of the Bay. Why is every program specifically working on getting cash to these communities being eliminated from funding? That isn't racial equity. I appreciate Council+staff hiring a Racial Equity Mngr rooted in BIPOC communities & that a racial equity statement is required in grant apps, but it can't stop there. Moving forward, we need specific funding centering racial equity. We need racial equity analysis/action taken every step of the way woven into the fabric of the Council & reflected in the leadership. One example of a next but not final step: end matching funds requirements that unfairly disadvantage BIPOC. White-led, white-centered grps have access to wealth in ways that BIPOC never have.

I look forward to hearing about your next steps toward racial equity.

- Richard Stein (He/Him/His), Arts Orange County, Orange

CAC Grantee Organization: State-Local Partnership, Local Impact, Creative California Communities, Veterans in the Arts

Thank you for your hard work during this difficult time and we hope that you are healthy. I wish to express our concern about two matters: 1) Programs Policy Committee Recommendations and 2) grant fund distribution. 1) Please clarify with respect to its duration (FY20-21 only, or beyond, possibly permanent), which grant programs it applies to, its impact upon organizations that receive both operating funds (e.g. SLPs and SRNs) and project grants that might push them over the proposed limit having the unintended consequence of forcing these organizations to cancel successful programs serving underserved communities in which CAC has invested over a number of years. We urge that the caps be removed or that this item be tabled for further discussion. 2) CAC grants approved as early as the April 2 meeting have still not been disbursed to grantees. Even accounting for the small staff at CAC and the impact of COVID-19, we are hopeful that the Council can take a look at addressing this.

- Christina Romero (She/Her/Hers), Los Angeles Lowrider Coalition, Los Angeles

Art programs in the urban Los Angeles community for indigenous and minority artists and budding artists are few and far between. There is so much talent and potential in this community any grant or funding would make projects and opportunities available. Art in the indigenous community preserves cultural expression which educates and reminds anyone who sees it the importance of this work. I encourage you to grant and support Individual Artist Programs and prioritize art programs under \$250k especially indigenous, rural, and black organizations. We need to prioritize art in our community.

- Patricia Wells (She/Her/Hers), Teatro de la Tierra, Fresno
CAC Coordinating Organization: Arts in Corrections

Thank you to the California Arts Council, especially the dedicated staff and personnel, the allies of artists, for all they do to help us serve our communities. I would like to request that funding for technology be acceptable, such as the purchase of computers, ipad, or tablets and accessories that improve the quality of communication. Even a workshop on how to achieve the best reception with our participants on Zoom (or other apps?) would be helpful to those of us who did not grow up in the age of technology. I know very little about internet technology but I am trying to 'get up to speed,' little by little. I continue to search for ways to improve the sessions, especially when the internet freeway is full. Those of us who serve the low income communities of "essential workers" can see how some of the families are neglected and underserved by the unified school district. It is more than a music lesson to many of these children, they need to know someone cares.

- Cecilia Aguiar-Curry (She/Her/Hers), Assemblymember Cecilia Aguiar-Curry, Yolo

This is an excerpt of a letter sent to Anne Bown-Crawford:

I am writing to thank the California Arts Council for considering two of my constituent Yolo County based non-profit organizations for the I+I Grant even though they were not recommended for funding.

I would like to use this opportunity to advance the plight of rural arts organizations to strive for equity in the funding cycles. Of the expected \$2 million in funding to be distributed, only \$150,000 is going to a rural project; urban projects will receive the bulk of funding, and less than 10% of state money will benefit rural partnerships and rural residents. This funding imbalance augments the need for parity in rural-urban funding and reinforces why grantmaking must consider and understand the unique challenges faced in rural California.

I urge you to dig deeper, recognize the need, and accommodate more funding in the future to support rural and small-town arts organizations.

- Cara Goger (She/Her/Hers), Mariposa County Arts Council, Mariposa

CAC Grantee Organization: State-Local Partnership, Artist in Communities, JS, AIS, LI, Exposure
The recommended that orgs with a budget of \$250,000+ only be allowed to apply for 25% of their budget. For orgs like mine, just over \$250,000, absorbing this will level us. If it is a long term policy, we will bounce back and forth over that \$250,000 threshold, which will be further destabilizing.

My budget strategy has been informed by the CAC's requirement that orgs can apply for 50% of their budget - so I've been growing my budget to provide more programs to Mariposa (we are the County's SLP and the only arts non profit org in Mariposa and the only org providing arts education and public arts programming). I've grown my budget by securing contracts with County Depts and COE who will contract with me on the condition I leverage their funding with grant funding - which I

largely get from the CAC. So this cut in the amount I can apply for with the CAC is going to mean I will likely also lose many of my contracts with the County (which is really my other source of income).

- Sarah York Rubin (She/Her/Hers), Santa Barbara County Office of Arts & Culture, Santa Barbara CAC Grantee Organization: State-Local Partnership, JUMP StArts, Creative California Communities

CAC support of the SLP program enables us continue our work to help elevate arts and culture and promote access for all community members.

Santa Barbara County is home to culturally, racially, and economically diverse populations within an area 3X the size of Rhode Island. Our county has the highest child poverty rate in the state. We are on the land of the Barbareño, Coastal and Santa Ynez Band of Chumash Indians. The population identifies as majority Latinx.

We've been barraged with disasters: fires, a mass killing, a debris flow, power outages, water shortages, earthquakes, flooding, a maritime catastrophe and COVID-19- disproportionately impacting our communities of color. These disasters have underscored arts and culture's crucial role in helping communities process, heal, and unite. Your support is essential.

Though we would not be impacted by the proposed 25% threshold, many emerging, grassroots and BIPOC groups will. As their advocates, we ask you to please reconsider.

- Heather Ritchie (She/Her/Hers), Help Heal Veterans, Therapeutic Craft Kits, Fresno
Wondering if any Grants will be available this year for the Veteran population? Arts are very important in help with veterans mental health. Veterans have a high subsidy rate and with the current sheltering in place in most areas, it is even more important to help veterans deal with the isolation in a positive manner through the Arts.

- Maia Jasper White (She/Her/Hers), Salastina, Los Angeles
CAC Grantee Organization: Local Impact

Thank you so much for your work supporting the arts in California. It's a privilege to be here. I'm writing not about a barrier to applying for a grant, but rather a barrier we've encountered to receipt. The Council generously awarded Salastina an \$18,000 Local Impact grant in April. However, it is still unclear if we will be able to receive it. At the time of our application, we were fiscally-sponsored. By the time we received notification of our award, we had received 501c3 status. Apparently, there was no mechanism in place for how to handle this. The Program Officer reassured me that we were in no danger of not receiving funding. We continued to invest financially in the project. In mid-August, the barrier to receiving our award changed. Now, our former Fiscal Sponsor is saying they did not approve our application prior to submission. I was asked to provide any evidence proving otherwise, which I did. Three weeks later, we have not yet heard if a decision has been made either way.

- Cathlyn Choi (She/Her/Hers), Asian Culture and Media Alliance, San Diego
CAC Grantee Organization: Cultural Pathways, Arts in Public Media

In regards to the requests proposed from Council for general operating support, perhaps the criteria could be amended to include other factors besides the annual operating budget including

organizations' weighted growth history and performance. This could also serve as a motivational incentive for small organizations with revenue of \$250K and below.

- T. Kebo Drew, CFRE (She/Her/Hers), Queer Women of Color Media Arts Project - QWOCCMAP, San Francisco

CAC Grantee Organization: Artists in Communities, Local Impact, Youth Arts Action

What is the purpose of a racial equity statement that isn't acted upon? How does this achieve racial equity? This penalizes organizations already doing racial equity work, particularly organizations run by Black, Native American/Indigenous, people of color who have the requisite expertise and experience.

- Krista Smith (She/Her/Hers), Queer Cultural Center, San Francisco

CAC Grantee Organization: Creative California Communities, Local Impact, Organizational Development, Statewide & Regional Networks

The general operating grants are good and we fought hard for this. I believe we still need specific ways to prioritize racial equity. Although you are weaving a racial equity framework across your guidelines, all the programs specifically working on getting cash to historically underrepresented communities seem to be eliminated, with no clear way for these groups to be prioritized in the revised grant categories. I do not see how Rebranding Local Impact as "Impact Projects" works to achieve a racial equity framework.

Overall, I think that specifying that groups with budgets under \$250k are prioritized for the General Operating and Impact Projects grants is a good thing because most BIPOC groups are smaller, but I am concerned that BIPOC groups who are barely above this amount (say with budgets less than \$300k) will not be prioritized against white dominant groups with budgets less than \$250k and that worries me.\

- Julia Heath (She/Her/Hers), California Capitol Venue Coalition, Sacramento

The members of the California Capitol Venue Coalition are incredibly appreciative of the work that the California Arts Council does for arts and culture in our state. We also appreciate the help we have received from members of the organization in our fight to help keep independent entertainment venues alive in Sacramento and throughout California so far.

It's no secret that these times are unprecedented and the live entertainment industry and brick-and-mortar live entertainment venues have entered a long struggle. With this struggle has come something most of these establishments have never had to do – ask for help. The CCVC is prepared to work alongside the CAC so that these venues are a part of the conversation of arts in California so that we can all preserve arts, entertainment, performance, and culture in our great state.

- Anonymous Comment Submission

Thank you for your support of the arts, and thank you for pursuing justice for BIPOC communities. I am writing to urgently ask that the CAC do NOT require a 1:1 revenue match ---- if the CAC really wants to pursue justice and equity for BIPOC including/and disabled and transgender/gender-non-conforming communities, please DO NOT REQUIRE THIS 1:1 MATCH. ***** Also, if your intention is to protect the ecosystem of Artists via your new direct grant support to artists, please do NOT allocate most of these individual artist grants to emerging artists, with only a few for

'legacy' artists. We need the CAC to stand up and protect longtime BIPOC/disabled/trans/immigrant artists who have served our field for 20 years, 15 years, 10 years. It is backward that you intend to mostly support artists with 3-4 years of experience."

V. Voting Item: Grant Awards for Innovations and Intersections Program

At 10:36 a.m., Lindo calls for the motion to fund Innovations + Intersections grant applications ranked 6 at 100% of their grant request; 5 at 90% of the requested amount. Harris moves; Evans seconds.

Harris provides an overview of the Programs Allocation Committee memo relating to FY19-22 Innovations + Intersections Recommended Grant Allocations.

González-Chávez expresses concern that no one from the Central Valley was a panel participant, and that no Central Valley organizations were among the funding recommendations.

Director of Programs Services Angela Dee Alforque provides an overview to Council of the grant panel process for the Innovations + Intersections program, and introduces panel representative Sam Cook to address Council regarding her panel experience.

Sam Cook (she/her/hers, Los Angeles) An Australian arts and entertainment professional now USA-based, Sam Cook is cross-artform practitioner, educator, arts manager and leader in Indigenous Arts. A retired musician, she was the Director of The Dreaming Festival and a programmer of the Woodford Folk Festival. Artistically, Sam is a playwright, writer, visual artist and graphic designer. Administratively, Sam started working in publishing ahead of becoming the CEO of a leading Australian Theatre Company before launching her company KMBA events. Recipient of the UK Arts Council Fellowship in 2007 and 2011, winner of National Aboriginal Youth of the Year in 1999 and Broome Aboriginal Artist of the Year in 1998, Sam was the founding Aboriginal columnist for Artshub and Tracker, founder of Australia's Black History Month, founder of Festivillian and co-founder of Kaltja360.

Cook tells Council that panelists review more than 100 grant applications individually, and says that the process was extremely competitive considering the small amount of grants likely to be awarded. She tells Council that the decision to weave the technology and wellness threads together was a very clever decision, that it forced new kinds of innovation to think about how technology could be used to advance wellness. She appreciated the range of skill base in the panelists, that the group felt well-rounded. She mentions that the interviews with the finalists amplified the narrative because it gave a voice to the organizations not necessarily represented in the written application. Many of the applications did not have a deep enough understanding of inclusion with regard to equity and access, so those that did understand its necessity really stood out. Digital inheritance issues and ownership of cultural legacy was also something the panel took note of as an issue to look at when forming future policy. She suggests applications in the future allowing for a video submission instead of a written submission to aid in accessibility for all groups. She also mentions considering safety issues around panelists and the public nature of the process for applicants who may not agree with the results of the assessments. Lastly, she suggests more technical assistance opportunities or toolkits to build applicant

organizations skills and knowledge around grant writing, equity and accessibility, and digital inheritance.

Kiburi echoes the benefit of the interview experience with panelists and an element that could potentially inform engagement with panelists and application organizations going forward.

Gallegos asks about the application of the CAC Decision Support Tool for this program. She requests that Council have an opportunity to review the overall agency budget at an upcoming meeting. She also asks about the small number of recommended organizations and about feedback being provided to organizations that were not recommended for funding.

Alforque responds that the budget for the fiscal year is available in the Allocations memo and will be discussed later on in the voting items. The Decision Support Tool was not utilized for the I+I program, given that this grant program was developed prior to the adoption of the new strategic framework by the Council.

Harris addresses the inquiry as to the number of awardees being related to larger request amounts available in this program specifically and the overall amount allocated for the program.

González-Chávez asked about the CAC Deputy Director serving as a panelist. Kiburi responds that there are other programs—Organizational Development and Professional Development—are staff-adjudicated, and that there is no explicit policy barring staff from participating as grant review panelists. Kiburi stated that she served on this panel due to it being a pilot program and her having worked closely with both Council and staff in its development.

González-Chávez suggests disclosing the potential for staff as grant review panelists in future program guidelines as a matter of transparency.

Gallegos and Harris ask about the disqualified applicants.

Kiburi responds that staff assessed applications as per the guidelines for eligibility and submission of a complete applications, stated clearly in the guidelines, and many applications for this particular program were missing required components. She states that given the small amount of money available relative to the requested award amounts, a high amount of applications will go unfunded. She adds that a consideration for future guidelines is to inform the field about the total about of funding available for the program and provide an estimate of how many grants are likely to be awarded.

Montoya asks about assessing geographic areas that are underrepresented in applications during the application process itself in order to continue to inform outreach. She emphasizes the need for panelists to reflect the diversity of the state.

Kiburi thanks Montoya for the suggestion and says that staff capacity and bandwidth is an issue when they are offering technical assistance for open programs, but that this is something that staff is always searching for every opportunity for increased outreach. She adds that currently, panelists are selected

based on experience and knowledge most relevant to that program, and that geographic representation is one factor, but if that representation is a that Council wants to consider greater prioritizing, it is something that can be changed.

She also mentions that applicants seeking feedback regarding their submissions will receive them as requested, and she mentions the processing time necessary for staff.

Council members express interest in knowing about the projects that were proposed. Lindo reminds Council that they approve the allocations and policy and are not directly involved in the assessment of the projects' content, that is the panel's role. She adds that Council is able to review the projects for their own edification once those projects are awarded. She asks that in a future meeting, Council can review the entire grantmaking process to understand all of the different elements. She also mentions that Council members are welcome and encouraged to observe panels in order to hear more about the kinds of projects being proposed and considered, and to gain a greater understanding of the review process.

Harris talks about the need to improve the CAC's record for diversity, and suggests considered new tactics, potentially a points-based system for applicants.

Moscone suggests that Council find opportunities to uplift proposed projects, whether or not they are awarded, as another way to show support for the field beyond funding.

At 11:27 a.m., Lindo calls for the vote. The motion passes 9-0. Galli was not present for the vote.

VI. Voting Items: Committees Recommendations

a) Policy Committee Recommendations

Evans provides an overview of the Policy Committee memo relating to FY20-21 Policy Recommendations.

At 11:36 a.m., Lindo calls for the motion to increase of general operating support to arts organizations for relief and recovery in response to the impacts of COVID-19. González-Chávez moves; Gallegos seconds.

No discussion. The motion passes 8-0. Galli and Moscone were not present for the vote.

At 11:38 a.m., Lindo calls for the motion to remove the 50% total operating revenue restriction for organizations with a total operating budget of \$250,000 or less for all grant programs; and for organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 25% of the organization's total operating revenue. Evans moves; Baza seconds.

Harris shows concern that while more funds are available to smaller organizations, CAC may not have the capacity to get those smaller organizations to apply. He proposes instead a point system that

bumps up smaller organizations in the scoring. He also wants to make sure SLPs are not impacted by this change.

González-Chávez commends the committee for making adjustments to address equity issues. She supports the removal of the 50 percent restriction, but is concerned about limiting bigger organizations to 25 percent and instead maintain the 50 percent restriction for organizations of that size.

Evans argues for the 25 percent, suggesting the change could mean the difference between some smaller organizations being funded and some not based on the amount of money allocated to the program.

Gallegos says \$250,000 is an incredibly small organization by most standards and that perhaps the number needs to go up or that tiers should be created in order to support very small organizations.

Lindo calls for the vote. The motion does not pass with a tie vote of 4-4. Galli and Moscone were not present for the vote.

At 11:58 a.m., González-Chávez calls moves to remove the 50% total operating revenue restriction for organizations with a total operating budget of \$250,000 or less for all grant programs. Montoya seconds.

At 12:01 p.m., Lindo calls for the vote. The motion passes 7-1. Galli and Moscone were not present for the vote.

b) Equity Committee Recommendations

González-Chávez provides an overview of the Equity Committee memo relating to FY20-21 Policy Recommendations.

At 12:07 p.m., Lindo calls for the motion to include the CAC Racial Equity Statement in all grant program guidelines. Moscone moves; Gatti seconds.

No discussion. The motion passes 9-0. Galli was not present for the vote.

At 12:11 p.m., Lindo calls for the motion to require that all applicant organizations provide a racial equity statement as an eligibility requirement in their grant application. Harris moves; Baza seconds.

Harris asks about whether the statement is considered in the scoring. González-Chávez responds that its existence as a requirement is the only point for assessment at this time.

Baza asks about the purpose if it is not being assessed.

González-Chávez says that a practice that could be adopted in the future is an assessment in their final reports in terms of how the equity statement was implemented. The requirement is a first step to encourage all organizations to begin to think differently and incorporate equity into their work.

At 12:14 p.m., Lindo calls for the vote. The motion passes 10-0.

c) Allocations Committee Recommendations

Harris provides an overview of the Allocations Committee memo relating to FY20-21 Policy Recommendations.

At 12:23 p.m., Lindo calls for the motion to approve the allocations priorities and projections as outlined in Tab I. Evans moves; Gonzáles-Chávez seconds.

Galli asks about the award amount for individual artists and how that was determined. Moscone responds that it was a matter of considering how many artists could be served by the amount of money available.

Gallegos asks about the reallocation of General Operations funding into Innovations + Intersections. Moscone and Harris refer to the prior vote for I+I, and explain that some of the funding was moved in order to cover the overage of awarded funds for the I+I program.

At 12:14 p.m., Lindo calls for the vote. The motion passes 10-0.

VII. Voting Items: Fiscal Year 2020-2021 Grant Guidelines

Baza provides an overview of the Programs Policy Committee memo relating to FY20-21 Grant Guidelines.

a) Arts and Cultural Organizations General Operating Relief

At 12:38 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Arts and Cultural Organizations General Operating Relief grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Moscone moves; Evans seconds.

Kiburi informs Council that the guidelines presented in the Council book will now be updated according to the previous vote regarding funding restrictions.

Gonzáles-Chávez asks about elimination of the matching requirement for this program. Montoya and Gallegos echo this question. Kiburi responds that removal of the matching requirement was not discussed by the Programs Policy Committee for this specific program.

At 12:50 p.m., Lindo calls for the vote. The motion passes 7-3.

b) Statewide and Regional Networks

At 12:56 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Statewide and Regional Networks grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Harris moves; Moscone seconds.

No discussion. The motion passes 9-0. Gallegos was not present for the vote.

c) Administering Organization Grant - Relief for Individual Artists and Cultural Practitioners

At 1 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Administering Organization Grant – Relief for Individual Artists and Cultural Practitioners grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in

consultation with the Programs Policy Committee. Gatti moves; Moscone seconds.

Galli asks about the ability to approve and discuss the eventual guidelines for the individual artists put forth by the administering organization. She expresses concern about making the relief available to all, regardless of their status to receive unemployment benefits. Kiburi says that the language in the guidelines can be adjusted to emphasize that oversight by Council, but that the Programs Policy Committee will be working in consultation with the organization, and her concern will be communicated to them.

At 1:05 p.m., Lindo calls for the vote. The motion passes 8-0. Baza and Gallegos were not present for the vote.

d) Individual Artists Fellowship

At 1:07 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Individual Artists Fellowship grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Gatti moves; Galli seconds.

González-Chávez asks about the 501(c)(3) requirement, and the use of fiscal sponsors. She also asks about adding language that funding can be used in support of residencies.

Alforque responds that the 501(c)(3) status does not apply, since the program is for individuals specifically, nor does fiscal sponsorship. She also informs that fellowships are intended to uplift artists in their practice themselves, so there is not expectation for a residency, but there is also no limitation in terms of their use of the funds.

At 1:13 p.m., Lindo calls for the vote. The motion passes 7-0. Baza, Evans, and Gallegos were not present for the vote.

e) Impact Projects

At 1:18 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 Impact Projects grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. Lindo moves; Gatti seconds.

No discussion. The motion passes 7-0. Baza, Evans, and Gallegos were not present for the vote.

f) JUMP StArts

At 1:15 p.m., Lindo calls for the motion to approve the guidelines for FY20-21 JUMP StArts grant program with the previous agreed upon guideline changes, and to give staff the authority to fine-tune and publish guidelines in consultation with the Programs Policy Committee. González-Chávez moves; Galli seconds.

No discussion. The motion passes 8-0. Baza and Gallegos were not present for the vote.

VIII. Voting Item: F.Y. 19-20 Statewide and Regional Networks Appeal – Panel Results

Harris asks staff members Kiburi and Alforque to provide an overview of the Allocations Policy Committee memo relating to FY19-20 Statewide and Regional Networks Grant Allocation.

Kiburi and Alforque explain to Council the grounds for an appeal of a grant panel ranking. An appeal from the LGBT Arts Alliance was determined by staff to be eligible for reassessment by the grant panel, during which the application was ranked at “4,” to be awarded at 90% of their original request amount.

At 1:26 p.m., the Chair calls for the motion to approve the applicant LGBT Arts Alliance for the FY19-20 Statewide and Regional Networks ranked “4” at 90% of their requested amount for a total allocation of \$17,100. Moscone moves; Gonzáles-Chávez seconds.

No discussion. The motion passes 7-0. Baza, Gallegos, and Gatti were not present for the vote.

IX. Voting Item: Approval of Minutes from July 24, 2020 Council Meeting

At 1:30 p.m., the Chair calls for the motion to approve the July 24, 2020 minutes with approved changes, which include the following:

Montoya asks to correct the language of who delivered the legislative report to from Montoya and Moscone to Montoya only.

At 1:31 p.m., Lindo calls for the vote. The motion passes 7-0. Baza, Evans, and Gallegos were not present for the vote.

At 1:32 p.m., a 15-minute break was taken.

X. Presentation: Programs Evaluation Consultants

At 1:49 p.m., Alforque introduces preliminary research done by Scansion, Inc. specifically addressing how the nonprofit arts funding landscape has responded to the impact of the COVID-19 pandemic on our sector.

XI. Council Discussion Items

a) Meetings Calendar

Lindo discusses upcoming proposed meeting dates of November 18, 2020, approved last year; and then the selected months of January, April, July, October and December of 2021 for future dates. In light of an election of a new Chair and Co-Chair needed for December, Lindo asks if Council wants to move the November meeting date to December. She also mentions the Council member service terms of both herself and Harris ending in December. Council suggests that an election in November is fine and gives more time for the transition.

The months for 2021 were selected in alignment with the grant cycle and confirms that the timeline is still appropriate for staff and field needs. The suggestion is made to move the October meeting date to the end of September.

b) Council's Strategic Direction

Chair Lindo explains the agenda item to Council members as a conversation about what the Council envisions itself doing or becoming in the future. She cites the streamlining and adjusting of program offerings to incorporate general operations funding and individual artists as a similar example for changes. She also mentions the conversations had by Council to develop the Innovations + Intersections pilot program.

Gonzales-Chavez suggests Council utilizing the information gathered as a result of the program evaluations. She supports the concept of “pushing the reset button” in the wake of the current social, economic, and political climate. She recalls CAC being a stronger support to the field in terms of training, workshops, and networking opportunities. She tells Council that the agency should lead by example and invest more in building capacity and support for the field in fulfilling its commitments. She mentions the agency’s work to reach organizations that lack access and are often left out and says that providing those organizations with training and support is a part of that outreach.

Bown-Crawford shows support for the idea of offering skills-based training to the field while also reaching out with information about available opportunities.

Lindo clarifies to make sure that Council is aware that staff offers technical assistance to grant applicants. She mentions wanting to steer the conversation more toward the work of the Council body itself, and cites the aspirations in the Strategic Framework. She asks Council what changes they want to see or make in terms of making policy and approving funding.

Galli mentions her appreciation for the grant program streamlining. She adds that she would also like to find a way to empower organizations to think different about how arts organizations are viewed by the CAC (for example, 501(c)(3) status), and how they behave in their communities. She says that the ways organizations have been working in their communities during this moment of upheaval is a model of that change in their work. She compares the idea to an incubator, to urge Council to think outside of the box and disrupt the current system more.

Gallegos agrees with Galli. She emphasizes the need to be equitable in the Council’s support the small and midsize organizations, to keep them alive, during the economic downturn.

Montoya suggests that Council take stock of its legacy programs and consider more innovation to offer other types of opportunities to diversify the people being served.

Lindo mentions an idea from Council member Moscone to develop a program similar to the WPA, a partnership of public and private funders, due to the uncertain economy and the future of the CAC budget. She suggests Council consider what policy changes will help move things forward in that direction.

Moscone reiterates that the impact of COVID will be felt by the economic for a long time. Anything the Council can do within its boundaries to have a creative core of people form a private-public partnership would help connect a lot of wealth with a lot of need in the state.

Galli talks about taking the idea a step further, to fund a group of thinkers in community to come up with system that doesn't need us to rely on funding from public or private sector. She wants to investigate an entirely new way of doing things, and to get thoughts on the field about how that might be possible.

Moscone mentions the time it has taken for arts and culture to make the inroads it has. He suggests that the path of building a self-sustaining model and taking advantage of available opportunities can be parallel and not mutually exclusive.

Gallegos adds that legislators can assist with their contacts with organizations of all sizes. She shares her concern for a public-private partnership, suggesting that big money typically only cares about the big projects that garner attention and make a "splash," as opposed to those working at the ground level.

Moscone agrees with the idea of lifting up grassroots tactics. He doesn't think legislators are the medium to assist in all ways, that there can be other ways to make funding happen. He emphasized wanted to support the work that we are already seeing happening in communities and build into that a mutual benefit. He agrees that creating a less bureaucratic Council structure puts California ahead, and the CAC should keep going in that direction.

Lindo thanks Council for the conversation and urges members to have more thoughts to bring to the table at the next business meeting.

XII. Chair's Report

Lindo reads the Chair's Report in full, with mentions of NASAA online learning sessions, equitable changes across the arts field, the CAC strategic framework, and reflections and observations.

XIII. Director's Report

Bown-Crawford provides an overview of her Director's Report, outlining the work of the Director and CAC staff in the time following the July 24, 2020 Council meeting, including disaster relief and response, the CAC Creative Uplift series, federal CARES funding for State-Local Partner regranting, the Relief Fund for Artists and Cultural Practitioners, and updates on the Administrators of Color Fellowship, the upcoming statewide arts and culture magazine, staffing, the CAC's Race Forward grant award, the Cultural Resources Climate Change Task Force, the State Library Data Project, and COVID-19 CAC operations and field resources.

XIV. Committee Updates

a) Governance Committee

Gallegos provides an overview of the Governance Committee memo relating to Chair and Vice Chair Elections & Council Members' Duty to Report to Chair.

b) Strategic Framework Committee

Director of Public Affairs Caitlin Fitzwater provides an overview of the Strategic Framework Committee memo on behalf of the committee members, who are absent at the time of this agenda item.

XV. Grant Program Updates: California Relief Fund for Artists and Cultural Practitioners

Alforque introduces representative Laura Poppiti, from administering organization the Center for Cultural Innovation, to provide an update on the California Relief Fund for Artists and Cultural Practitioners.

Poppiti provides an overview and updates about the relief fund. She provides some information about CCI as a 501(c)3 nonprofit grantmaking intermediary founded in 2001 and headquartered in Los Angeles, with a satellite office in the Bay Area. CCI is the only support intermediary for arts and culture workers of all disciplines and at all career stages in the state of California. CCI is also a Statewide and Regional Network grantee.

CCI formed a partnership with California Arts Council to administer the California Relief Fund for Artists and Cultural Practitioners, launched in July, opening July 22 and closing August 18, roughly four-week window, which was intentional to ensure that the opportunity could be promoted throughout the state. To be eligible, applicants had to be full-time California residents, they had to be an artist or and or cultural practitioner, they couldn't be receiving state unemployment benefits, and they couldn't have a conflict of interest with CCI or CAC and any of its staff or board officials.

The total investment was \$920,000, to be distributed as thousand-dollar grants. During the application cycle, CCI received about \$1,000 in additional individual donations, able to award 928 grantees in total. Altogether, 4,387 applications representing 53 of California is 58 counties were received.

CCI didn't use a conventional panel review process; instead, in the interest of expediency and fairness, they used a combination of adhering to transparent criteria and using automated decision making. So whereas with a conventional panel processes, grantmakers may be assessing things like artistic merit or quality, this process was data driven and thereby more objective. Per the guidelines, two considerations for funding distribution were prioritized: geographic diversity, and geographic communities based on U.S. Census Tract data that have collected characteristics of historically vulnerable communities: areas of lower than median income populations primarily composed African and African American, Latinx, Native American and Indigenous, Pacific Islanders, populations with concentrations of people with disabilities, and populations primarily composed of immigrant communities.

When assessing our full applicant pool against these collective characteristics, the pool was reduced to 1,100. Applicants who met the parity considerations exceeded available funding, so a randomized lottery selection was implemented to generate the final slate of 928 recipients. All applicants were notified with either declination or a notice of their award on September 1.

Council thanks Poppiti and CCI for their hard work in provided these relief funds.

XVI. Adjournment

Lindo closes the meeting by acknowledging the lives of artists and cultural workers recently lost:

- Pete Hamill
- Leon Fleisher
- Matt Herron
- Luchita Hurtado
- Helen Jones Woods
- Chadwick Boseman
- Joe Ruby
- Howell Binkley
- Gail Sheehy
- Bruce Williamson
- Gary Peacock
- Trini Lopez

At 3:07 p.m., the Chair adjourns the meeting.